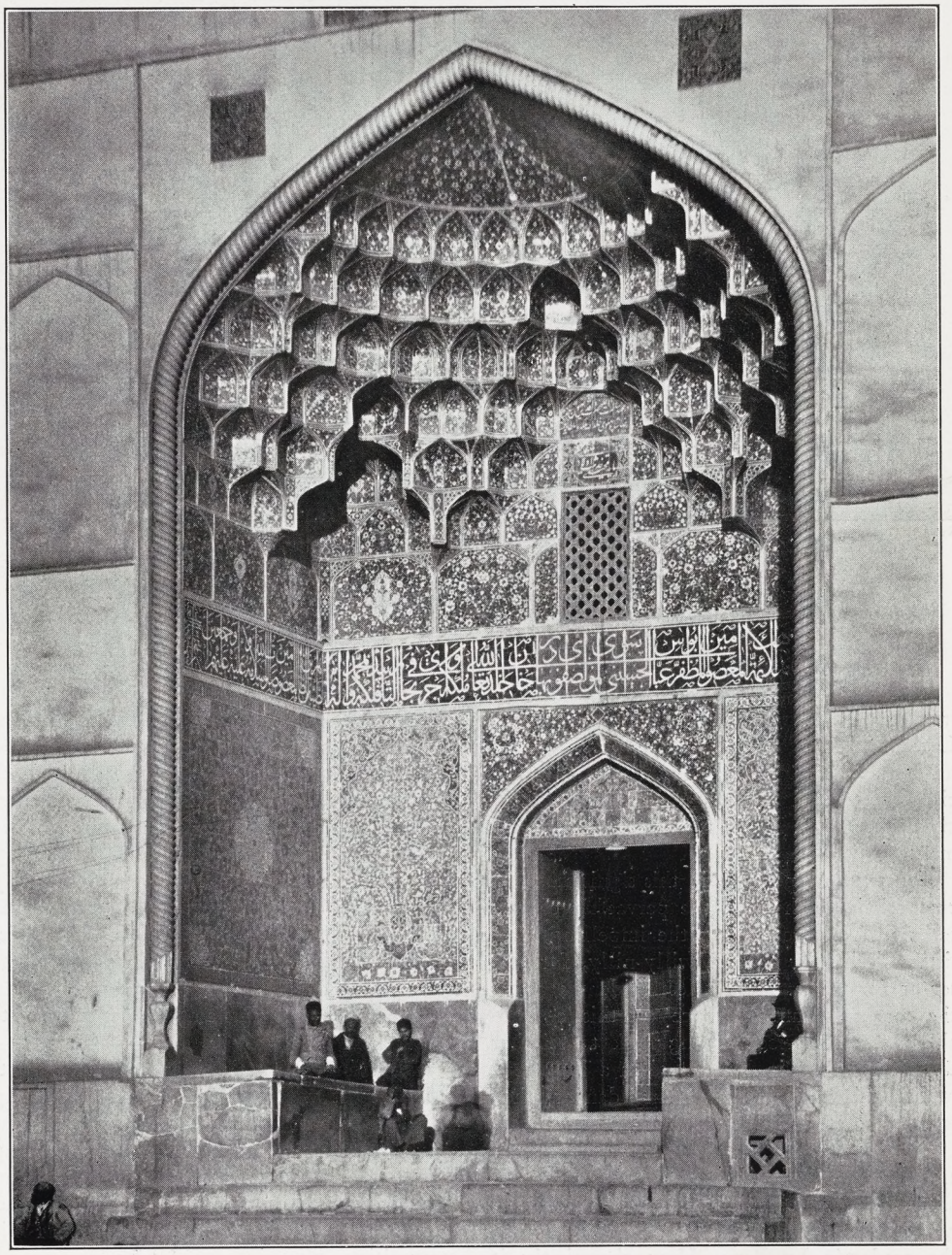
LIBRARY
CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO ART ASSOCIATION

BULLETIN

PUBLISHED MONTHLY BY THE SAN FRANCISCO ART ASSOCIATION

VOL. 1 AUGUST, 1934 No. 4



ISFAHAN, MASJID SHEIK LUTF ULLAH. THE PORTAL. (1605)

One of the photographs of Persian-Islamic architecture, which was exhibited in the galleries of the Art School. The exhibition opened with a pre-view on the evening of July 12th.

ANNE BREMER LIBRARY

THE FRENCH COMEDIANS, *by Watteau*

A LITTLE SUMMARY OF THE FRENCH SHOW

By GERTRUDE PARTINGTON ALBRIGHT

The amazing assemblage of French paintings, gathered together at the Palace of the Legion of Honor by Director Walter Heil, has been an extraordinary event for San Francisco artists, and I, for one, desire to tender my thanks to Dr. Heil for this notable achievement.

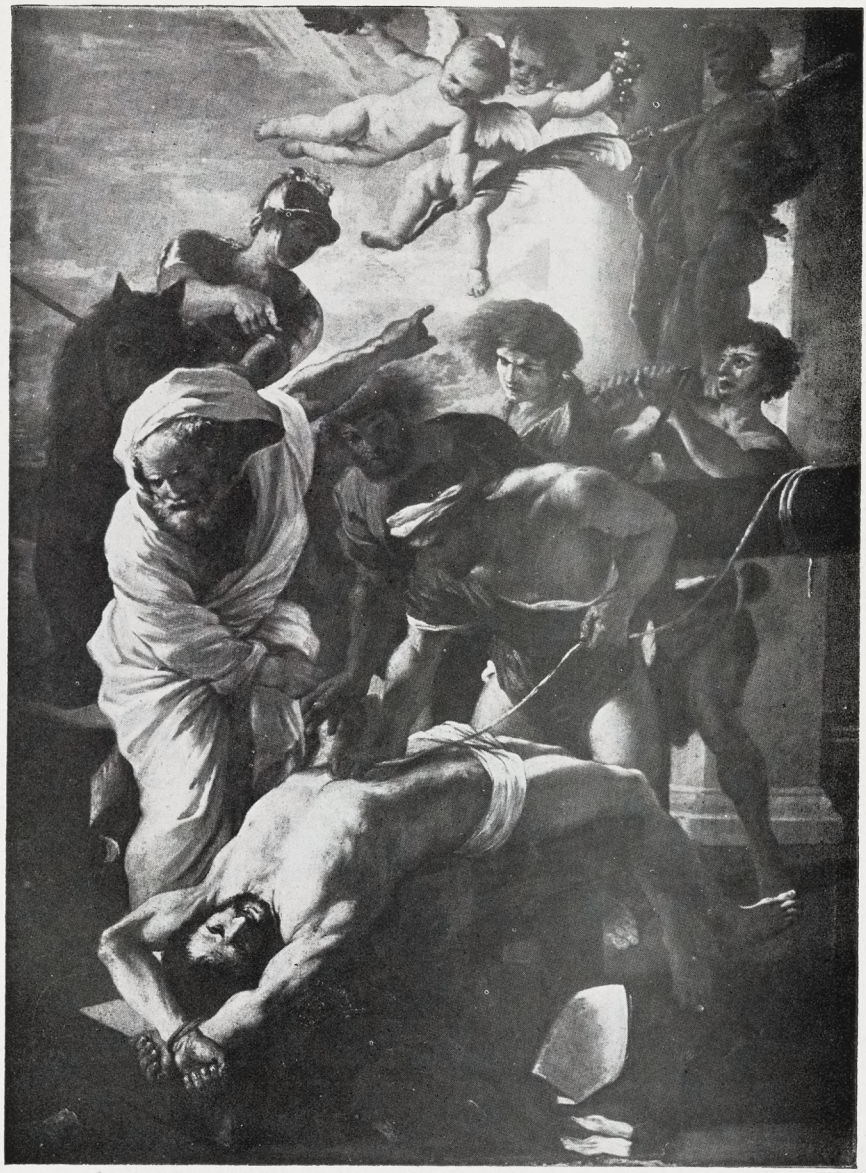
Outstanding, perhaps, in this significant and comprehensive show, is the pervading characteristic of changeableness, the impelling, consistent desire for change, willy-nilly, for better or for worse. Hardly less evident again is the marked counter-balance of this changeableness, the periodic swing back to Mother Tradition, who, in France, gives a long rope to her children, until, scenting danger, they scuttle back to the safety of her wings.

Starting with Poussin, for before his time, art in France had not become indigenous, was established a noble classic standard, which, nevertheless, almost immediately stiffens into the academic Le Brun. How charmingly it then recovers, in that long series of decorative painters with Watteau as chief ornament, and the lightsome adventuring of Fragonard as its culmination, the show delightfully illustrates.

In the cool perfection of the impeccable Ingres, the cycle now swings healthily back toward the classic. Next appears the glowing romanticism of Delacroix; then Courbet, realist, of the powerful and sombre vision, deeply influencing his many followers, especially Manet, who inherits his greys and blacks, yet was the first to paint en plein air. After this, logically, comes Monet, with his deeply significant experiments in light and color. And now, Cezanne, the classic again, and the greatest of them all.

Modifying Monet's idea, Cezanne puts body into it with cubic forms; and delving still deeper into Nature's secrets, finds that these forms can be given an ever-living movement. Further still, he creates for them a firmament of light, and space, and air; and then rotates these shapes on the axis of his composition.

To quarrel with Cezanne for his aloofness to the human equation is not reasonable. His



THE MARTYRDOM OF SAINT ERASMUS, *by Poussin*

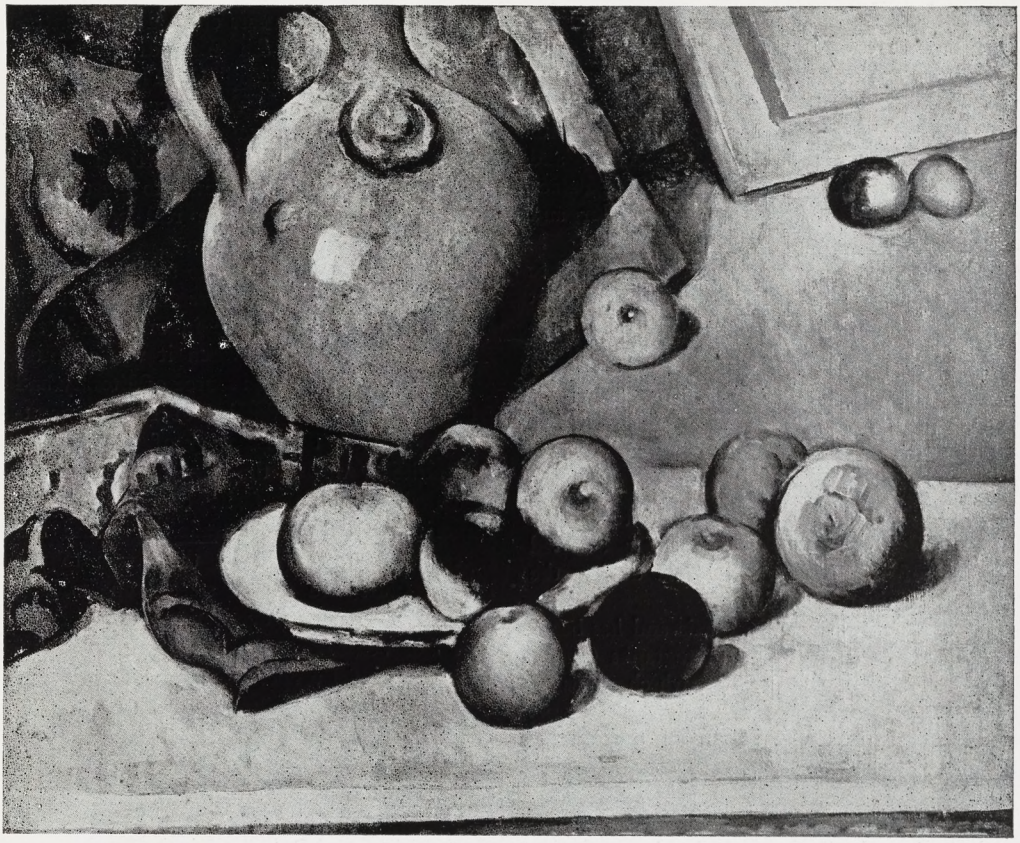
premeditations were with the laws of the Universe we live in. A sizeable job! And in this he can surely claim kinship with the serene old Chinese masters—may God rest them!

Many magical names are left out of this little summary—Chardin, Corot, Renoir, Degas; but that is another story.

Since Cezanne, the infinite variety of painters is an astonishment. We can, however, rest in the assurance that Tradition will garner her few chosen ones; and that the many will return again unto the soil. All honor to this good soil, moreover, for out of it Genius is born.

ART ENTERS THE HOME

The Amberg-Hirth Galleries of functional art are the outcome of a long felt need in the community for a place where beautiful things of use may be procured. Soundly established upon the ideal of public service this gallery tenders a double purpose in that both the artist and the community are benefitted—for the public may here see and reasonably procure household articles of genuine beauty which local artists have produced. It is the desire of the Amberg-Hirth galleries to co-operate with all artists who are interested. If you are one of these communicate with the gallery.



STILL LIFE, *by Cezanne*

PERSIAN ARCHITECTURE

By MR. RICHARD M. TOBIN

The result of the labors of Mr. Arthur Upham Pope and that of his colleagues, has developed new interest in the art and history of a remote and romantic country.

It is not merely its aesthetic value that renders Mr. Pope's work important. For his accomplishments are now recognized by the most eminent and learned of architects as a valuable contribution to the scientific and historical aspects of architecture. One of the most distinguished living architects, Sir Edward Lutyens, has written in the following terms of Mr. Pope's photographic survey of Persian architecture:

"All the material you produce must be of great interest to all practising architects and essential to historians of architecture. Their invention and variety of solutions, both architecturally and geometrically, is real material.

"Your photographs are admirable. My only criticism is that I have not seen enough of them.

"European architectural forms were built on the principle of the arch with radiating joints; the Persians seem to have retained the principle of the cantilever rather than of the arch, and in my view that is the basic difference between the two. Where they get there arches of brick on edge, they have a wonderfully small factor of safety, and they depend upon the weight of material rather than from thrusts taken up by buttresses.

"I think the material you are collecting is of the utmost importance and essential to architectural research."

The story of the Oriental Institute's discoveries has a fascinating interest.

It is said that when Alexander the Great seized Persepolis in 330 B.C., he gave orders, during a drunken revel, for the destruction of the magnificent palace.

Investigations conducted by the Institute have determined not only the location, but also the size and character of this wonder of the

ancient world. The roofs of the building, which were covered by tiles of great beauty, were made of cedar beams, and were supported by magnificent sixty-foot fluted stone columns. The rooms were sumptuously equipped with hangings, richly appointed furnishings, and objects of bronze, gold and silver. The Palace was the embodiment of regal splendor and a highly developed civilization.

But not far from the ruins of the Palace was found an object of even greater interest —the ruins of a 6,000 year old village. A narrow, straggling street extends the length of the ancient settlement, and a modern observer can look through the windows (the first of which there is any knowledge) to see, standing about on the floors, household utensils of pottery—some still containing remains of food.

The principles of Persian architecture dominated Islamic culture and strongly affected the art of the Iberian Peninsula during the Islamic domination of Spain.

Mr. Pope has found in Persia and has beautifully recorded in these photographs Gothic forms in the Eighth Century, which appeared later in the Medieval architecture of Europe.

The records of the people of the Iranian Plateau have of late years elicited much interest and study on the part of historians, archeologists and philosophers. There was the fountain and origin of Aryan culture.

The Institute has developed a field of fascinating historical interest and artistic beauty left by a people who, according to the theories of M. Gobineau, were the real creators of European civilization.

It is unnecessary for me to say anything of the beauty of these photographs. They speak for themselves, and revive in our minds the glorious past of Persia, when it was a center of culture, and a prolific source of literary and artistic beauty. The decline of Persia's greatness began with the discovery of the route to the Indies by way of the Cape of Good Hope which deprived it of its character as the emporium of the great trade from the Far East that was brought by the Arabs to the Persian Gulf and thence started on its long journey to Europe by way of Byzantium, Genoa or Venice over the Alps to the distributing centers of Europe. Of its great period of wealth, power, and culture only these pathetic and eloquent ruins remain.

CALENDAR OF EXHIBITIONS FOR MONTH OF AUGUST

Adams-Danysh Gallery, 166 Geary Street: Photographs by Dulce Duncan; Salon of Pure Photography exhibition.

Art Center, 730 Montgomery Street: August 6th to August 25th, Members' group show. August 27th to September 8th, Otis Oldfield exhibition of ship pictures.

California Palace of the Legion of Honor, Lincoln Park: Exhibition of French Paintings through August; paintings by California Artists opening August 15th.

Courvoisier Gallery: Marine Paintings by Montague Dawson.

DeYoung Museum: Creative Art Exhibition by children; Etchings by British Artists.

Paul Elder Gallery: Photographs by Edward Weston and Willard Van Dyck to August 20th; August 20th to September 1st, Paintings by Mexican School Children and by the child pupils of Ruth Armer.

Gump Galleries: July 30th to August 11th, Persian Miniatures; August 13th to August 25th, Reproductions of paintings by modern artists, Featuring Monet, Manet, Cezanne, Van Gogh, etc.; August 27th to September 8th, Water colors and etchings by W. S. Bagdatopoulos.

Gelber Lilienthal Gallery: Paintings and Prints.

Oakland Art Gallery: August 15th to August 31st, Exhibition of Creative Art by the pupils of Jean Michel; through August, Paintings by Henry Sugimoto.

Mills College Gallery: Paintings by Western Artists.

Roy Vernon Sowers: Exhibition of the History of Wood Cuts from 1485 to present time. Examples by Durer and Lucas Cranach, Schaufelein, Burgkmair; early Japanese examples by Moronobu, Kiyonaga and Hokusai.

Mr. Albert M. Bender has recently presented to the Anne Bremer Memorial Library of the School a large portfolio of color reproductions of the frescoes of Diego Rivera, issued by the Museum of Modern Art of New York.

The California Palace of the Legion of Honor has received as a gift from Mr. and Mrs. H. K. S. Williams of Paris a collection of sixty-four paintings by European artists of various periods, which will be known as the Mildred A. Williams Collection. The names on the list extend from Jan Steen to Corot.

Section 562, P. L. & R.
U. S. POSTAGE
PAID
San Francisco, Calif.
Permit No. 3406

NEW LOW PRICED FRAMES
Designed Primarily for the Artists
Fine Hand Finishes
COURVOISIER 480 Post Street

CLASSICAL AND MODERN FRAMING
AT REASONABLE PRICES
GUMP'S
250 Post Street *San Francisco*

CARTER FARRAR
PRINTING CO.
PRINTING
432 Natoma St.—*South of Mission—West of Fifth*
Telephone SUtter 1706

APPLIED ART
Custom Built by the Local Artist
In the Trend of the Present Day
AMBERG-HIRTH
165 Post Street *Fifth Floor*